MUSIC BEFORE 1800

Louise Basbas, director

Johann Sebastian Bach (1685-1750)

The Handel & Haydn Society Chamber Ensemble

James David Christie, *director, harpsichord*
Daniel Stepner, *first violin* Linda Quan, *second violin*
David Miller, *viola* Karen Kaderavek, *violoncello* Michael Willens, *violone*
Christopher Krueger, *flute* John Finney, *harpsichord*

Concerto in C major for two harpsichords, strings and basso continuo, BWV 1061
(Allegro)
Adagio ovvero Largo
Fuga

Suite No. 2 in B minor for flute, strings and basso continuo, BWV 1067
Ouverture
Rondeau
Sarabande
Bourrée I, alternativement and Bourrée II
Polonaise and Double
Menuet
Badinerie

Intermission

Concerto in C minor for two harpsichords, strings and basso continuo, BWV 1062
(Allegro)
Andante e piano
Allegro assai

Brandenburg Concerto No. 5 in D major
for flute, principal violin, ripieno violin and viola,
violoncello, violone, and concertato harpsichord, BWV 1050
Allegro
Affettuoso
Allegro

Corpus Christi Church
4 p.m., Sunday, May 6, 1990

Notes on the Program

A very large part--we will probably never know how large--of Johann Sebastian Bach's music is lost. We must assume that the surviving chamber and orchestral works--the six Brandenburg concertos, the four orchestral suites, and upwards of twenty solo concertos--represent only the tip of the iceberg. Bach composed many of these during the six years (1717-23) he spent in the service of Prince Leopold of Anhalt-Coethen. As a Lutheran in a Calvinist court, Bach found himself for once with no official church duties; he devoted himself almost entirely to the production of secular music for his music-loving patron.

The six Brandenburg concertos (so called because they survive in an elegant manuscript sent to the Margrave of Brandenburg, who probably never heard them!) are ensemble concertos--what a modern composer might call a "concerto for orchestra." With the Fifth Brandenburg Concerto (BWV 1050) we can almost perceive the birth of a new genre, the keyboard concerto, when, in the middle of the first movement, the harpsichordist gradually usurps the listener's attention and suddenly erupts in a brilliant solo cadenza. The harpsichord was still so much an accompanying instrument, part of the background, that it evidently never occurred to Bach to write a keyboard concerto.

Not until the 1730's did Bach compose harpsichord concertos, and even then most of them were transcriptions for keyboard of other works. The C-minor concerto for two harpsichords (BWV 1062), is an arrangement of an older two-violin concerto in D minor. The C-major concerto (BWV 1061), on the other hand, may be an original concerto, though it is equally conceivable that Bach first composed a chamber work for two harpsichords alone, then added the slight orchestral parts that made it a concerto.

The Suite No. 2 in B minor (BWV 1067) is the latest of the four orchestral suites, dating from the late 1730's. Bach called these works Ouvertures after their first and largest component, the grand French-style overture, and indeed they are published as Ouvertures. The remaining movements offer stylized dances in varying moods and tempos. The B-minor suite is unusual in its solo flute part, which makes a virtual concerto of the piece.

--Steven Ledbetter

The Handel & Haydn Society

The Handel & Haydn Society was founded in Boston in 1815 ". . . for the purpose of improving the style of performing sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers." A key figure in the Society's founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-92) in London. Graupner was the leader of the Society's first orchestra, a small band consisting largely of amateur musicians, among whom were the consuls of Great Britain and Russia.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. Within six years of its founding it had published the first of several volumes of The Handel and Haydn Society Collection of Sacred Music, whose editor was Lowell Mason, noted hymnologist and leader in public school music education, and later president of the Society and co-founder of the Boston Academy of Music.

By the second half of the 19th century the Handel & Haydn Society had become a musical force to be reckoned with, widely admired for its accomplishments, which include the first performances in America of Handel's Messiah, 1818, Sampson, 1845, Solomon, 1855, Israel in Egypt, 1859, Jephtha, 1867, and Joshua, 1876, Bach's St. Matthew Passion, 1879, and B-Minor Mass, 1887. Its chorus of over 400 well-trained amateurs was unsurpassed, the professional musicians in its orchestra some of the best in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's Messiah, an unbroken tradition in Boston since 1854.

With the appointment of Thomas Dunn as Artistic Director in 1967, the Society gained new life; rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime, and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, the Handel & Haydn Society has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra. The Society has greatly expanded its concert activities in and beyond the confines of Boston and initiated one of the largest in-school music programs in Massachusetts. The Handel & Haydn Society has received critical acclaim for its performances in New England, New York, and Chicago and for its recent recording of Handel's Concerti Grossi, Opus 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.

The Handel & Haydn Society Chamber Ensemble

DANIEL STEPNER, first violin, is a native of Milwaukee and studied primarily with Steven Staryk in Chicago, Nadia Boulanger in France, and Boadus Erle at Yale, where he earned a Doctor of Musical Arts degree. He has held concertmasterships of the New Haven Symphony, Boston Philharmonic, Boston Early Music Festival, and of Banchetto Musicale, of which he was a founding member. He has given numerous solo recitals of violin music from 1610 to the present, including works written for him. Two of his recordings were deemed "Recordings of Special Merit" by Stereo Review Magazine. Since 1987 Mr. Stepner has been first violinist of the Lydian String Quartet, in residence at Brandeis University. He has played in the Handel & Haydn Society since 1976 and has been its concertmaster first under Thomas Dunn and then under music director Christopher Hogwood. He has been a member of the Boston Museum Trio since 1974 with his wife, gambist Laura Jeppesen and harpsichordist John Gibbons. Mr. Stepner worked in Europe for ten years with numerous period groups, especially in Holland and Belgium, including a six-year tenure as assistant concertmaster of Frans Brüggen's Orchestra of the Eighteenth Century.

LINDA QUAN, second violin, is a native of Los Angeles and received degrees at the Juilliard School. She has toured as soloist and chamber musician throughout the world and is currently active in New York as a member of the Aulos Ensemble, the Classical Quartet, the Atlantic Quartet, and the New York New Music Ensemble. A member of the Handel & Haydn Society period orchestra for four season, Ms. Quan is also on the faculty of Vassar College.

DAVID MILLER, viola, is a graduate of Oberlin College and the Juilliard School. A devoted player of chamber music on original instruments, he is a founding member of the Classical Quartet, the Haydn Baryton Trio, Concert Royal, and the Bach Ensemble, and is a violist at Aston Magna. Mr. Miller is principal violist for numerous baroque and classical orchestras, including Mostly Mozart, Handel & Haydn Society, Boston Early Music Festival, and the Mozartean Players. He has recorded for Decca Florilegium, Metropolitan Museum of Art, Musical Heritage Society, Nonesuch, Pro Arte, and Smithsonian.

KAREN KADERAVEK, violoncello, has been principal cellist of the Vermont Symphony Orchestra since 1980. As a chamber musician, she is a founding member of the Vaener String Trio, winner of the 1980 Joseph Fischoff National Chamber Music Competition. Ms. Kaderavek is principal cellist of Banchetto Musicale and co-principal of the Handel & Haydn Society Orchestra. She has appeared with the Mostly Mozart Festival and is a frequent guest artist with Musica Antiqua Koeln. She is on the faculty of the New England Conservatory of Music. Ms. Kaderavek has recorded for Arabesque, Decca, Deutsche Grammophon, and Northeastern.

MICHAEL WILLENS, double bass and violone, has performed with such early music groups as Aston Magna, Bach Ensemble, Banchetto Musicale, Concert Royale, Il Complesso Barocco, Mozartean Players, Mostly Mozart Orchestra, Smithsonian Chamber Players, and Waverly Consort. In the area of contemporary music he has worked with the American Composers Orchestra, Contemporary Chamber Ensemble, Group for Contemporary Music, Parnassus, Speculum Musicae, and the Twentieth Century Consort. Mr. Willens is also a member of the Times Square Basstet, a group

specializing in contemporary music for double basses. He has recorded for labels that include Columbia, Smithsonian, Nonesuch, and Decca Florilegium.

CHRISTOPHER KRUEGER, flutist, is well-known as a performer on both modern and historical instruments, and has performed as soloist and ensemble member with virtually every major early music organization in the United States. He is the principal flutist with the Boston Early Music Festival Orchestra, Mostly Mozart on Original Instruments, the Handel & Haydn Society, the Smithsonian Chamber Orchestra, the Classical Band, the New Hampshire Symphony, and Banchetto Musicale. In addition he is a member of the Bach Ensemble and the Smithsonian Chamber Players and is a founding member of the Naumburg Award-winning Emmanuel Wind Quintet. Mr. Krueger has also performed with the Drottningholm Theater Orchestra, Aston Magna, Tafelmusik, Cantata Singers, and the Orpheus Chamber Orchestra. He has recorded for DG, L'Oiseau-Lyre, RCA, Nonesuch, Pro Arte, and CRI, and is on the faculty of the New England Conservatory of Music, Wellesley College, the Longy School of Music, and the Oberlin Baroque Performance Institute.

JAMES DAVID CHRISTIE, director, harpsichord, has performed throughout the United States and Europe in solo concert and with major symphony orchestras under such conductors as Ozawa, Colin Davis, Masur, Tennstedt, Schuller, Andrew Davis, Edo de Waart, and Bernstein. He has premiered works ranging from Handel and Haydn to Franck, Heiller, Pinkham, Crumb, and P.D.Q. Bach. He is presently College Organist and Visiting Professor of Music at the College of the Holy Cross, Worcester; Chairman of the Organ and Harpsichord Department at the Boston Conservatory; Organist-in-Residence at M.I.T.; Organ Instructor at Wellesley College; and Organist of the Boston Symphony. Mr. Christie is the first American to win First Prize at the International Organ Competition in Bruges, Belgium, the only ever to win both First Prize and the Prize of the Audience. He holds degrees from the Oberlin Conservatory and the New England Conservatory. His teachers include David Boe, Yuko Hayashi, Harald Vogel, Bernard Lagacé, and Marie-Claire Alain. In 1980 he was awarded an honorary Doctor of Fine Arts degree by the New England School of Law for his outstanding contributions to the musical life of Boston. He performs and records regularly with early instrument ensembles such as the Bach Ensemble and Banchetto Musicale. He is the founder and Artistic Director of the early music ensemble, Abendmusik. He is in demand also as a performer on the Ondes Martenot. Mr. Christi has recorded for Philips, Nonesuch, Pro Arte, Northeastern Records, Sine Qua non, and GM Records.

JOHN FINNEY, harpsichord, holds degrees in organ performance from the Oberlin Conservatory of Music and the Boston Conservatory. He has studied at the North German Organ Academy with Harald Vogel and at the Academy for Italian Organ Music with Luigi F. Tagliavini. His teachers have included David S. Boe and James David Christie (organ), and Lisa Goode Crawford (harpsichord). He has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, and New York Bach Ensemble, and the Smithsonian Chamber Players. He plays regularly with Boston's Handel & Haydn Society. He presently serves as Director of Music for the Wellesley Hills Congregational Church in Wellesley, Massachusetts, and is Chorusmaster for the Boston Early Music Festival Chorus.

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